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THE FUNTASTIC WORLD OF

HANNA-BARBERA

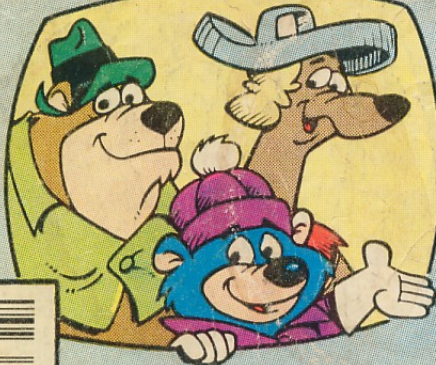
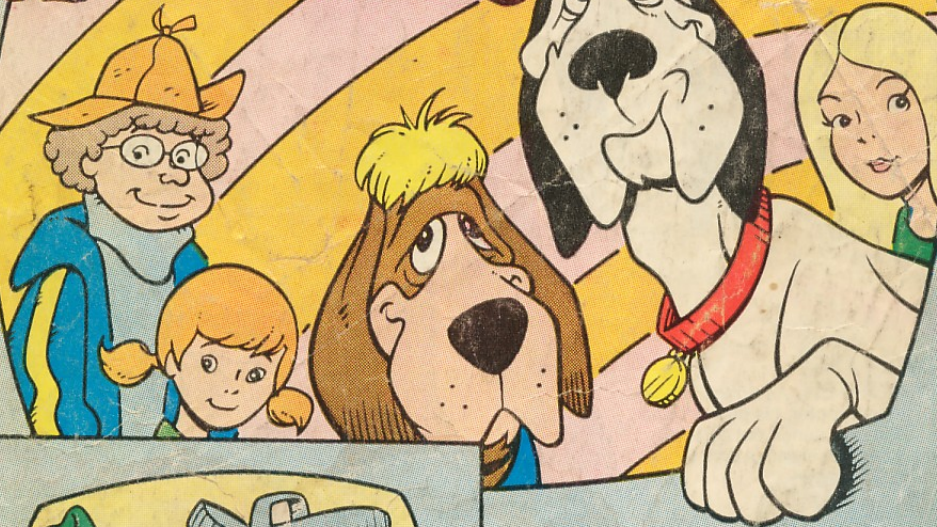
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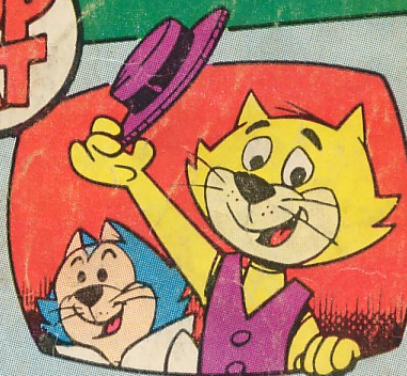
# TV STARS

## CLUE CLUB

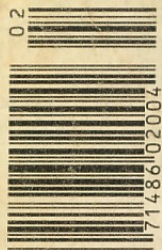
THREE  
FUNTASTIC  
FAVORITES!



TOP  
CAT



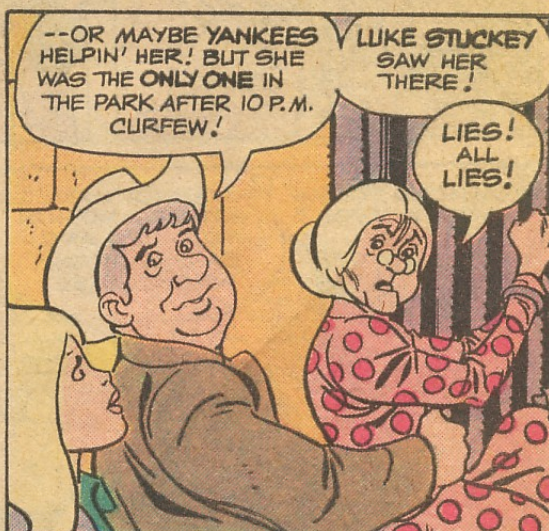
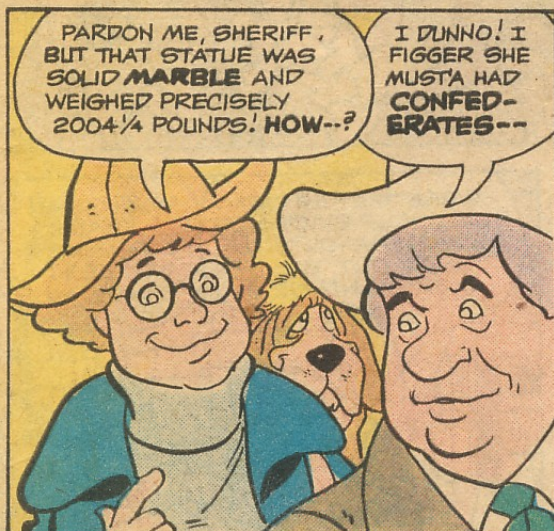
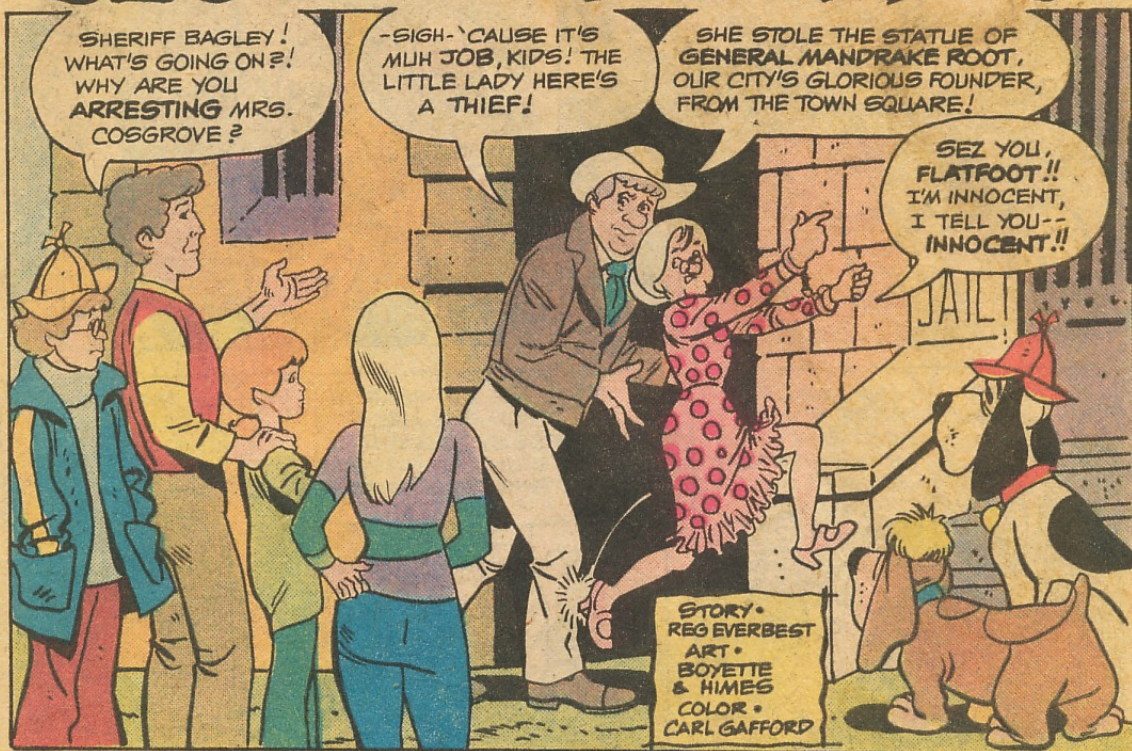
## C.B. BEARS





# HANNA-BARBERA'S CLUE CLUB

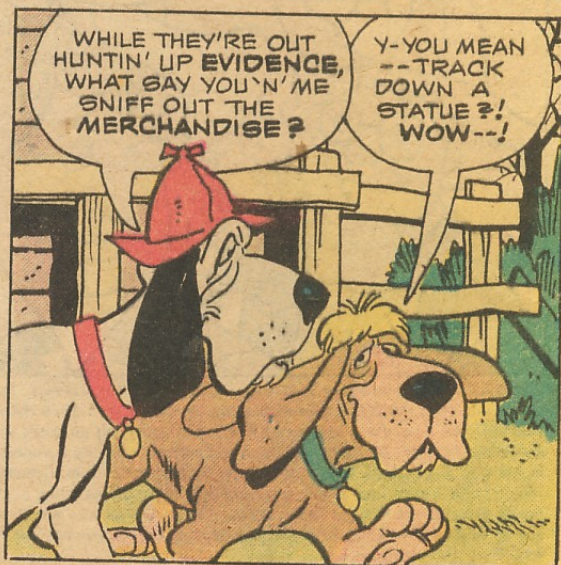
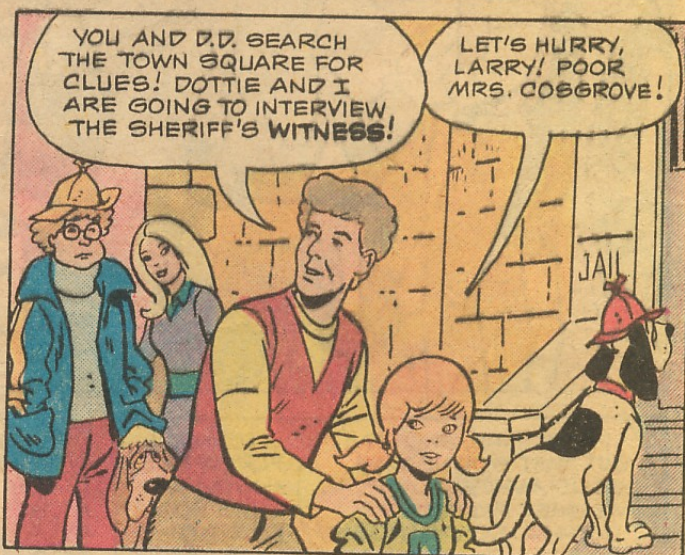
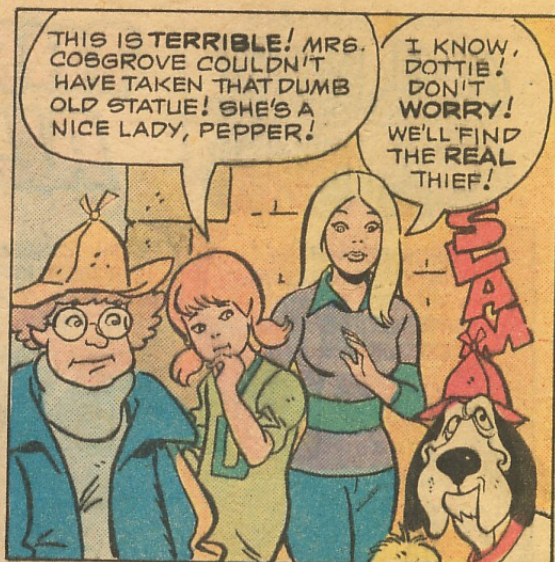
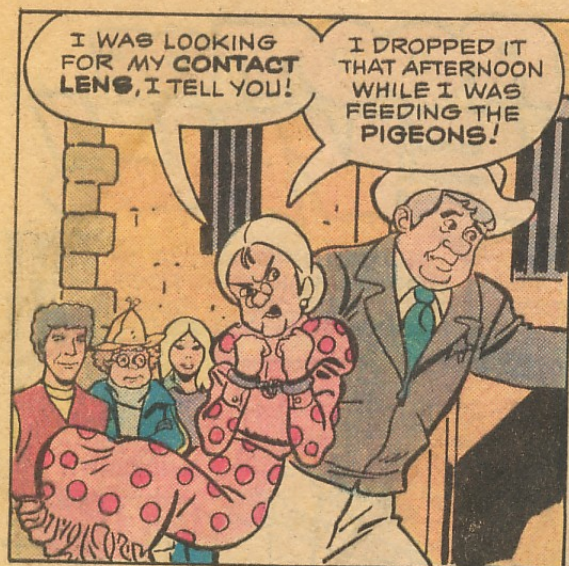
# THE ROOT OF ALLEVIL!



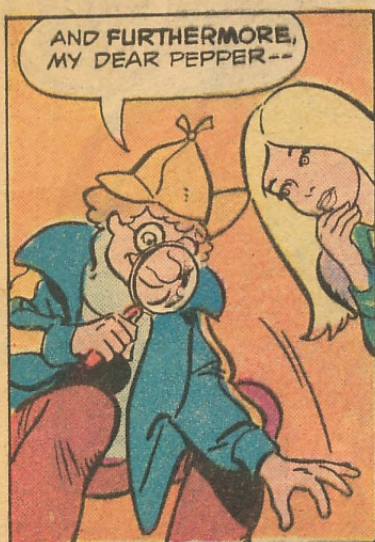
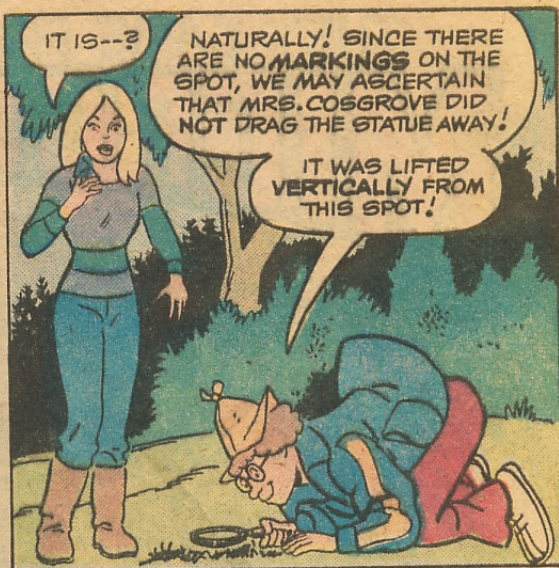
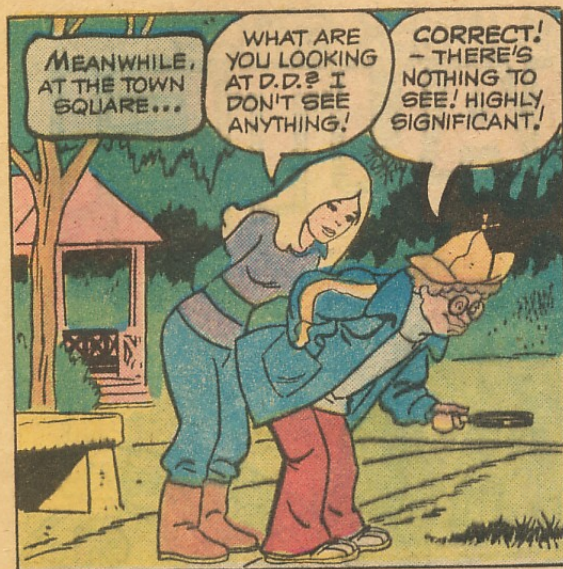
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WHILE AT THE RAMSHACKLE HUT  
OF LUKE STUCKEY....

YUP... SHE WAS  
CIRCLIN' THE  
STATUE LIKE A  
BOBCAT STALKIN'  
IT'S PREY...

...THEN THE STATUE  
WAS STILL THERE  
WHEN YOU SAW  
MRS. COSGROVE!



AND DID YOU  
SEE MRS.  
COSGROVE  
LEAVE THE  
PARK?

LESSEE-UHM, YUP!  
SHE STORMED OFF  
HOPPIN' MAD...JUST  
WHEN THAT TOW  
TRUCK PULLED UP!

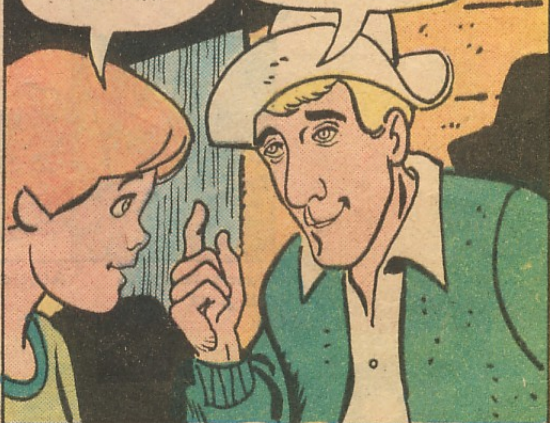


**TOW TRUCK?**



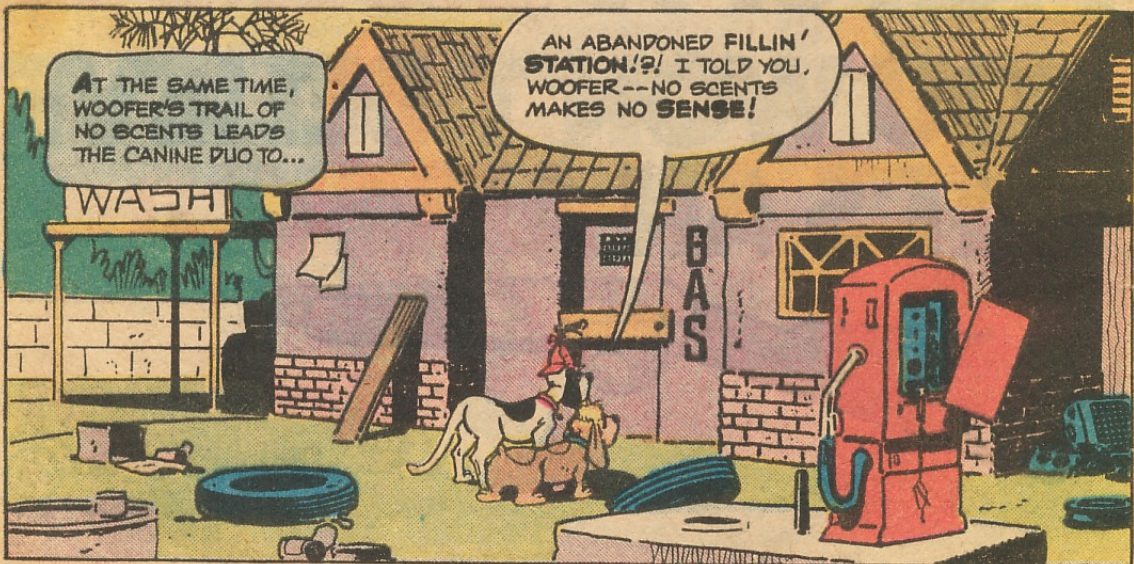
AN' YOU DIDN'T  
TELL SHERIFF  
BAGLEY ABOUT  
IT? OHHH!

WE'LL, SHUCKS,  
HON... HE  
DIDN'T ASK...!

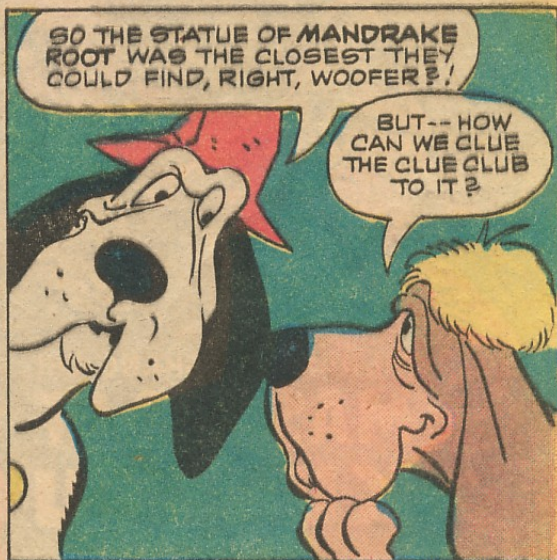
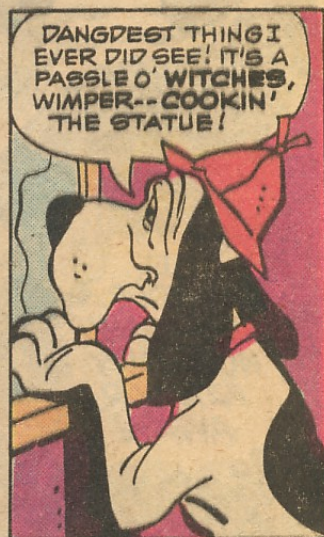
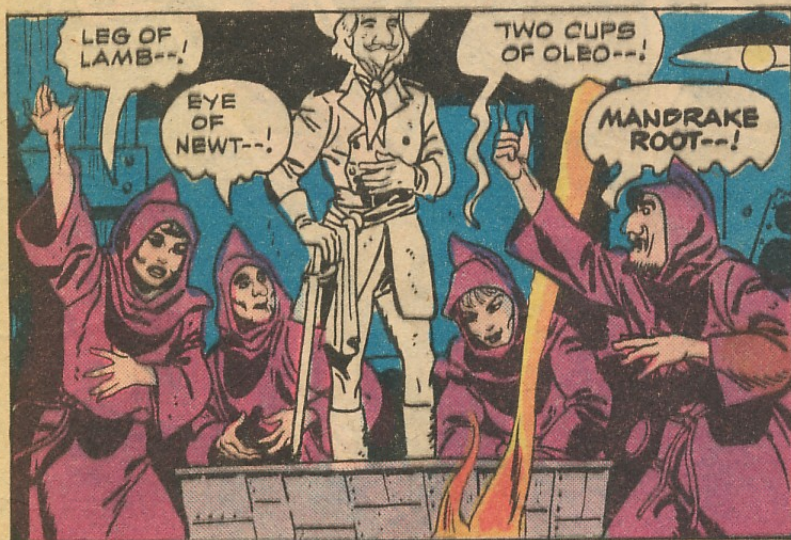


AT THE SAME TIME,  
WOOFER'S TRAIL OF  
NO SCENTS LEADS  
THE CANINE DUO TO...

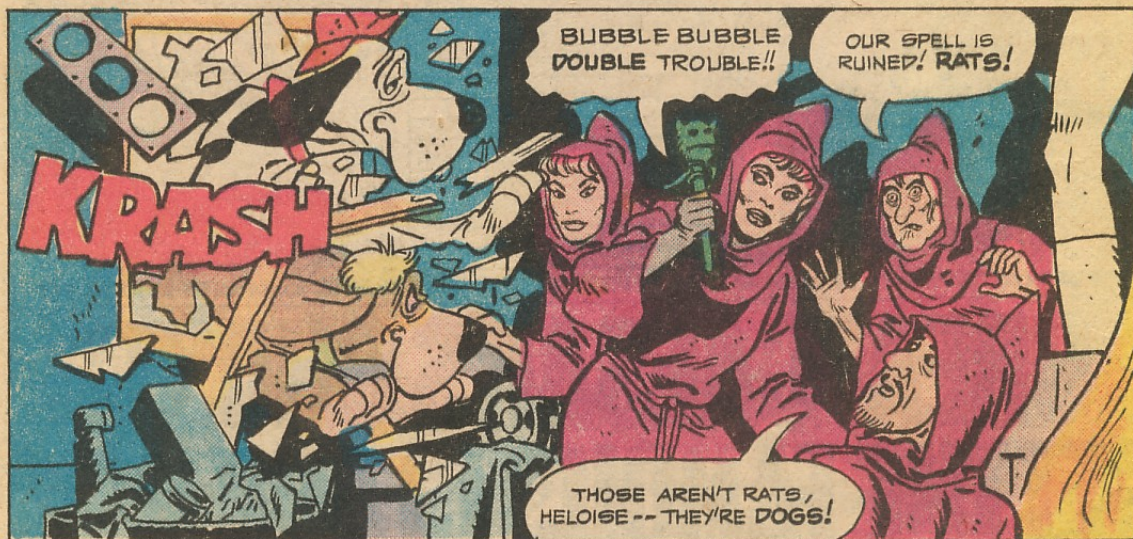
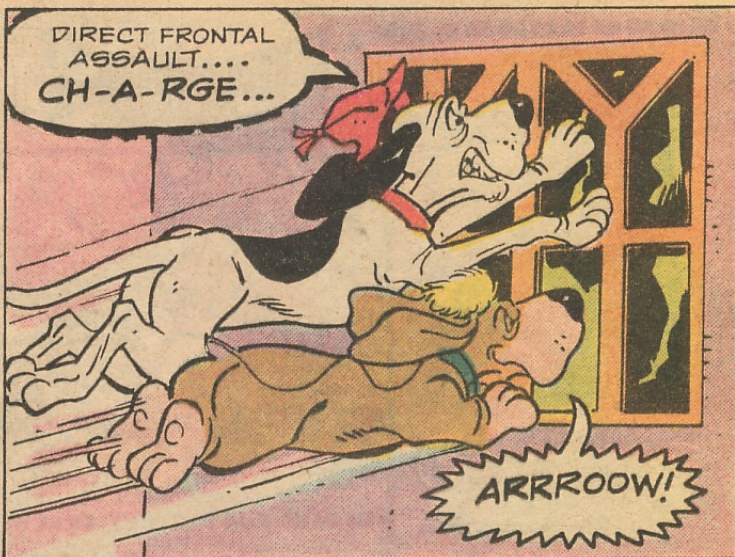
AN ABANDONED FILLIN'  
STATION!?! I TOLD YOU,  
WOOFER--NO SCENTS  
MAKES NO SENSE!



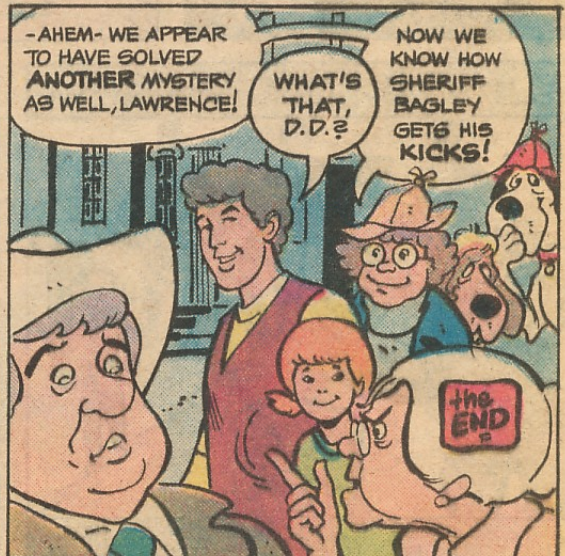
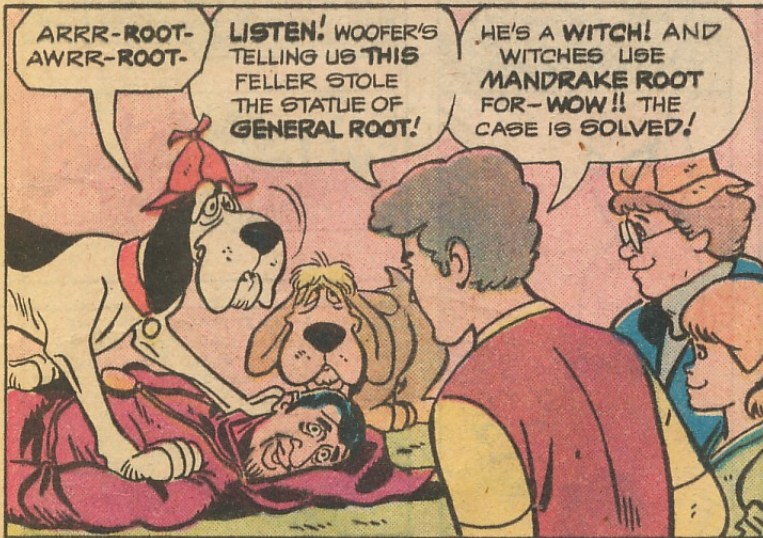
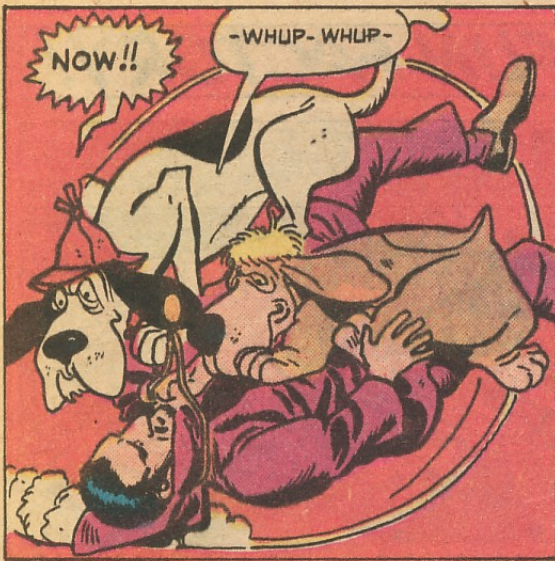














HANNA-BARBERA'S  
**C.B. BEARS**  
**KING OF THE MOUNTAIN**

HEY, GOOD BUDDIES!  
 TODAY FINDS OUR  
 CRUISIN' BRUINS  
 TOOLING UP A STEEP  
 MOUNTAIN ROAD. YOU  
 TAKE IT FROM THERE...

WHAT'S  
 THE NAME OF  
 THE FELLA  
 WE'RE SUPPOSED  
 TO DELIVER  
 THIS PACKAGE  
 TO, BOOGIE?

THE NAME ON  
 THE BOX IS  
**SPENCER  
 SPYTE!**

STORY: MARK EVANIER  
 ART: JACK MANNING  
 AND SCOTT SHAW!

HOW COME WE GET STUCK WITH  
 PLAYING MAILMAN TO SOME GUY  
 ON TOP OF A MOUNTAIN?

ALTITUDE:  
 PRETTY  
 HIGH

YOU KNOW HOW IT WORKS:  
 CHARLIE GIVES US AN  
 ASSIGNMENT ON THE  
 SQUAWK BOX... WE  
 FOLLOW THROUGH...

I WONDER  
 WHAT KIND OF  
 PERSON WOULD  
 LIVE WAY UP  
 HERE!

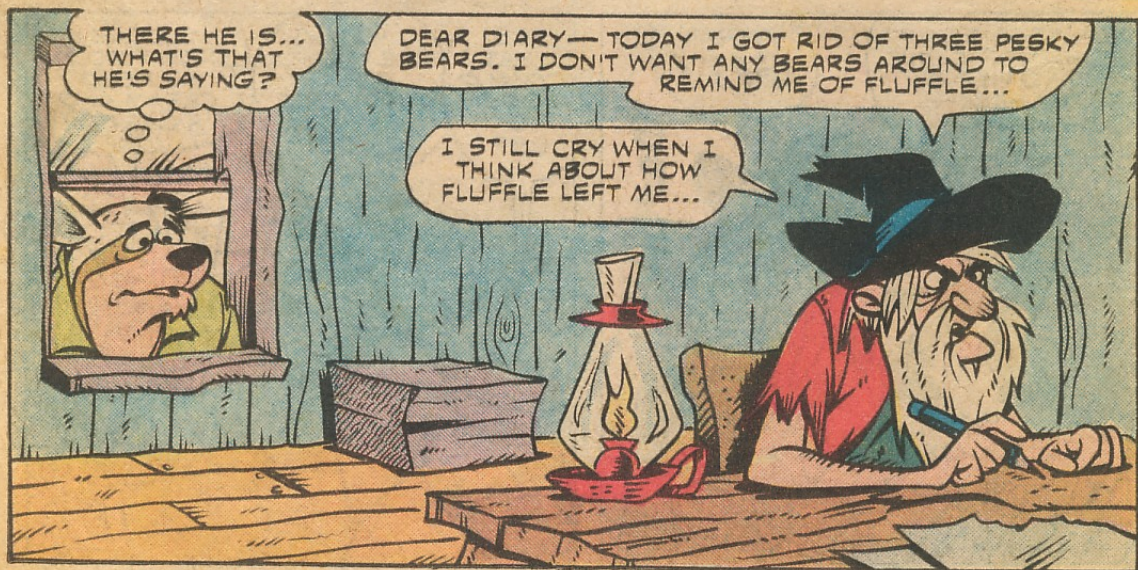
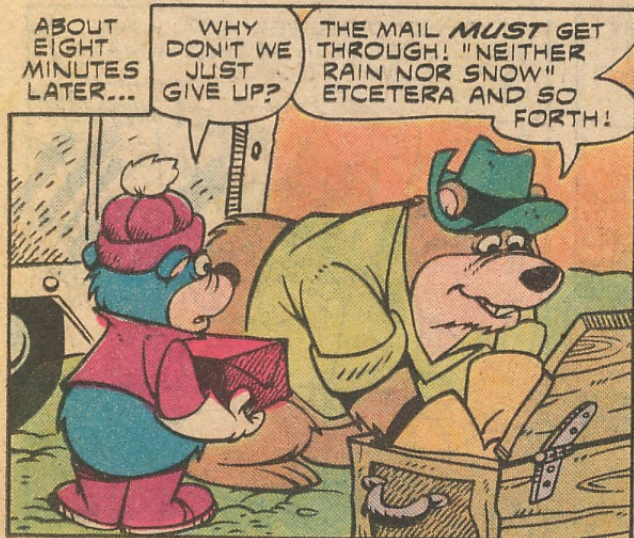
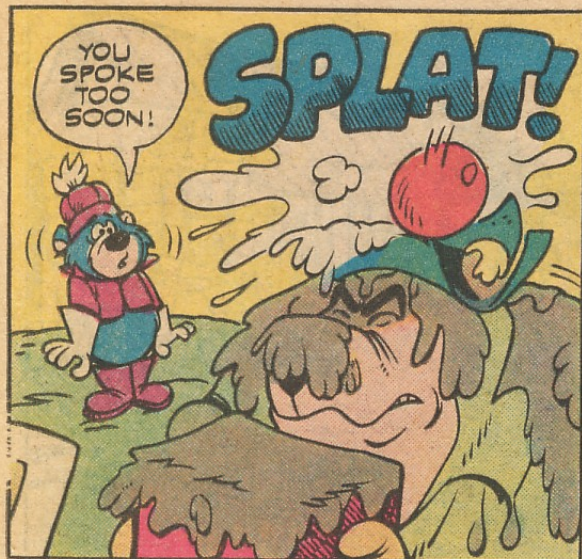
PROBABLY A  
**LONELY ONE!**  
 I'LL BET HE'S  
**STARVED FOR  
 COMPANY!**

HE'LL  
 PROBABLY  
 BE  
**THRILLED  
 TO SEE  
 US!**

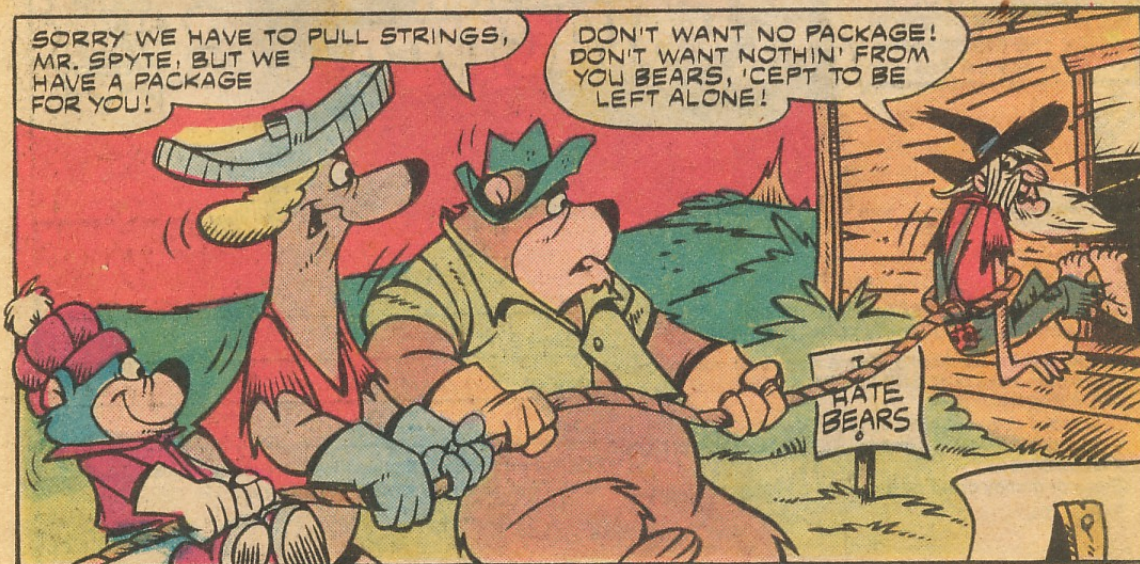
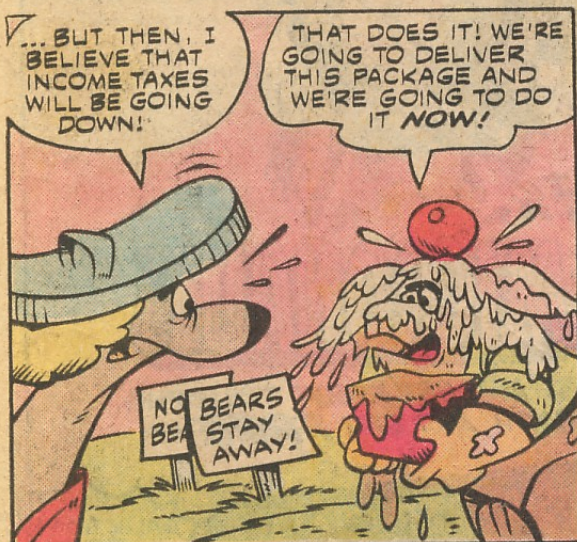
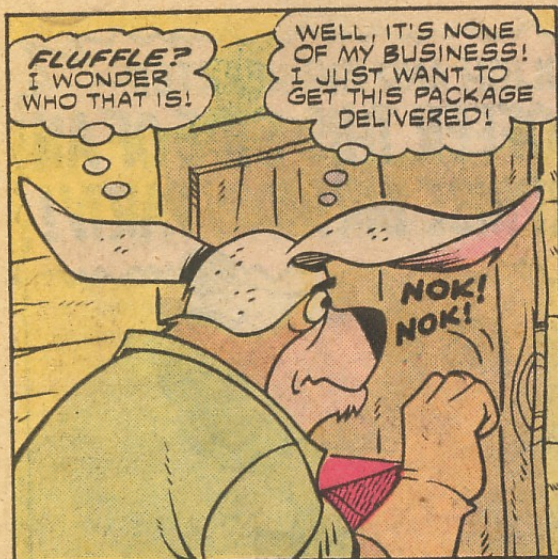














# THE FUNTASTIC WORLD OF HANNA-BARBERA STORY SESSION

"They could run into a spooky tunnel that suddenly closes behind them . . . a giant hand comes up out of the ground and lifts the mystery van high into the air . . . a canary changes into a twenty-foot bat that picks them up and flies to a mountain cave . . . a mysterious ray shrinks the group down to insect size and they are chased by an enormous beastly beetle!"

Weird sounding phrases? Something from a sleepless night? A modern Tower of Babel? . . . None of these things! It's bits of conversation you might hear coming from a Scooby-Doo story session at the Hanna-Barbera cartoon studio.



Putting a script together for a Saturday morning show does not just happen by giving a writer a story assignment. It is a result of a number of people working together as a creative team. At Hanna-Barbera, Bill Hanna is the production executive, while Joe Barbera spearheads the "idea group" whose job it is to put Scooby into new exciting, mysterious situations once a week. Barbera, his story editors, writers, and network producers have to coordinate the story material to achieve a diversity in plots and a variety of action situations.

A story conference may begin with a review of a number of script ideas. Someone suggests that Scooby and his friends have not had a vacation. Perhaps they could be on a busman's holiday and run into a mystery.

"Sounds possible," says Barbera. "But where do they go? We could fly the van in one of those big cargo planes, but I think we ought to try to keep them in a more plausible location."

"How about a museum?" a writer asks.

"Another museum? Forget it, we've had them there before," says the story editor, "but we could get the gang to the beach . . ."

"Hey! A surfing contest!" Someone breaks in.

"No way, surfing is too limited for your deep dark mystery, unless the van turns into a submarine," says Barbera.

"We haven't gone south of the border," a voice pipes up. "They could be driving to Mexico for a vacation."

"Sounds good," says the network representative, "and there's possibility for a lot of mystery."

"Maybe they could stop off at a fiesta. That could add all kinds of fun situations."

"Fred shows interest in the beautiful wide open country, beautiful scenery and fascinating Aztec temples they will be seeing."

"Scooby can do a wild version of the Mexican Hat Dance, or pretend to battle a bull!"

"We need a mystery situation," says Barbera.

"Maybe a professor and his wife are really smugglers of Mexican artifacts."

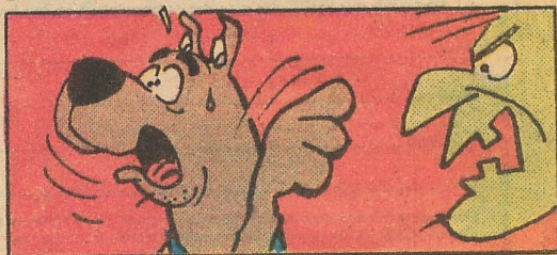
"Why not? . . . And they could set up a ghost to scare away the nosey tourists."

"Okay," says Barbera. "Let's get a first draft put together . . . a title? . . . oh, let's call it 'The Fiesta Host is an Aztec Ghost.' Maybe we'll come up with a better one . . . by the way, start thinking of adding another character to the Scooby-Doo Show . . . no, not a cat, but maybe another dog . . . could be a relative of Scooby-Doo . . . Dinky-Doo, a cousin who isn't always playing with a full deck of dog biscuits, just a little dull . . . maybe sorta dumb . . . yeah, Scooby-Dum. Hey! That's it! Give it some thought. He could be a funny companion for Scooby-Doo. It would give the show a whole new look!"

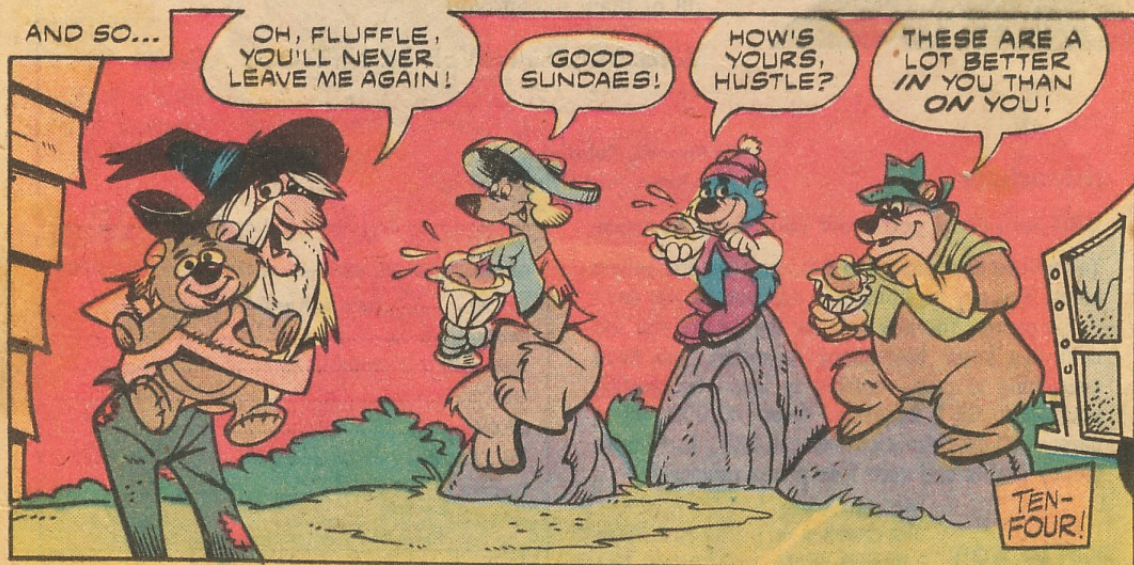
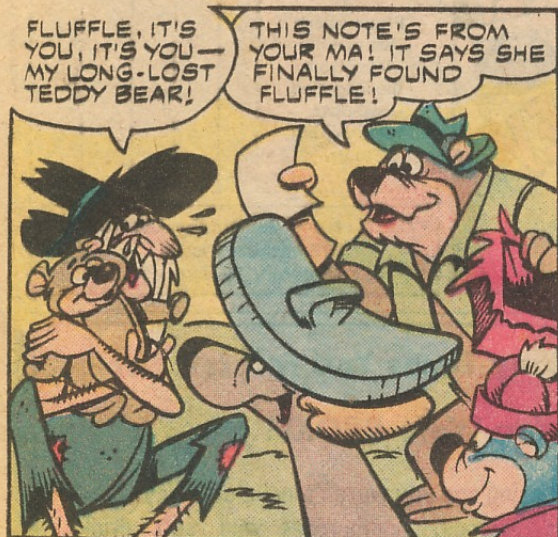
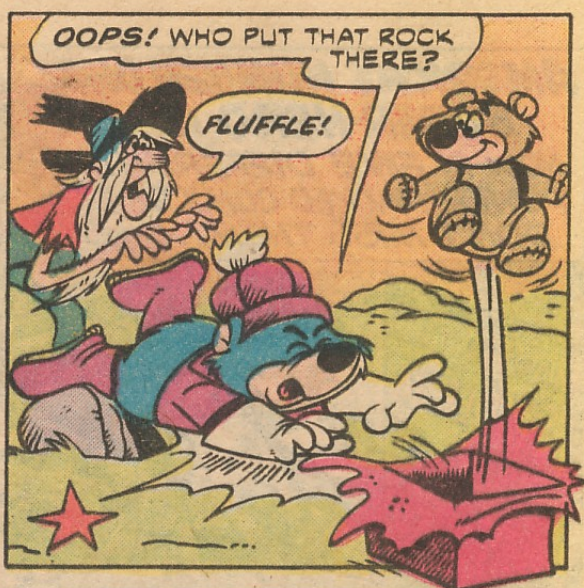
That is a sample of a typical story session in brainstorming a Scooby-Doo show at Hanna-Barbera's Funtastic World. It is an exchange of ideas that eventually puts things into focus and results in a finished script complete with scene direction and dialogue.

But this is just the beginning. The animated production process takes about sixteen more weeks of effort by many more creative people who add their touches, until the final product is a print, ready for Saturday morning viewing on national television.

It's a lot of work, but it's also a lot of fun in Hanna-Barbera's Funtastic World of Scooby-Doo!

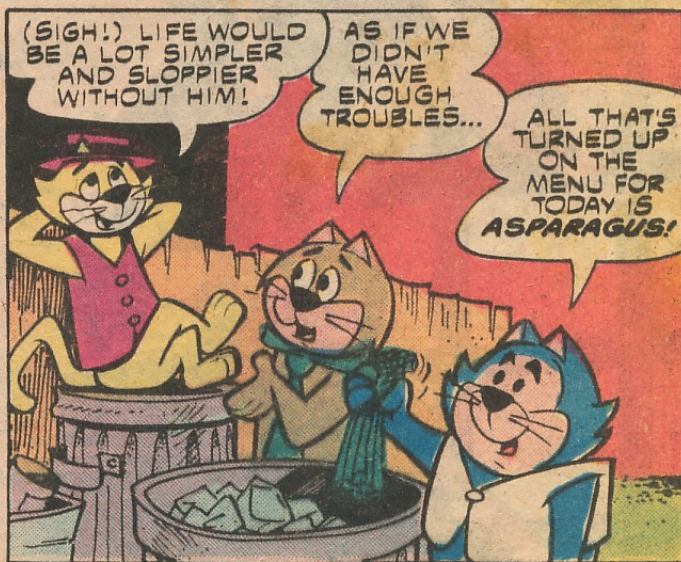
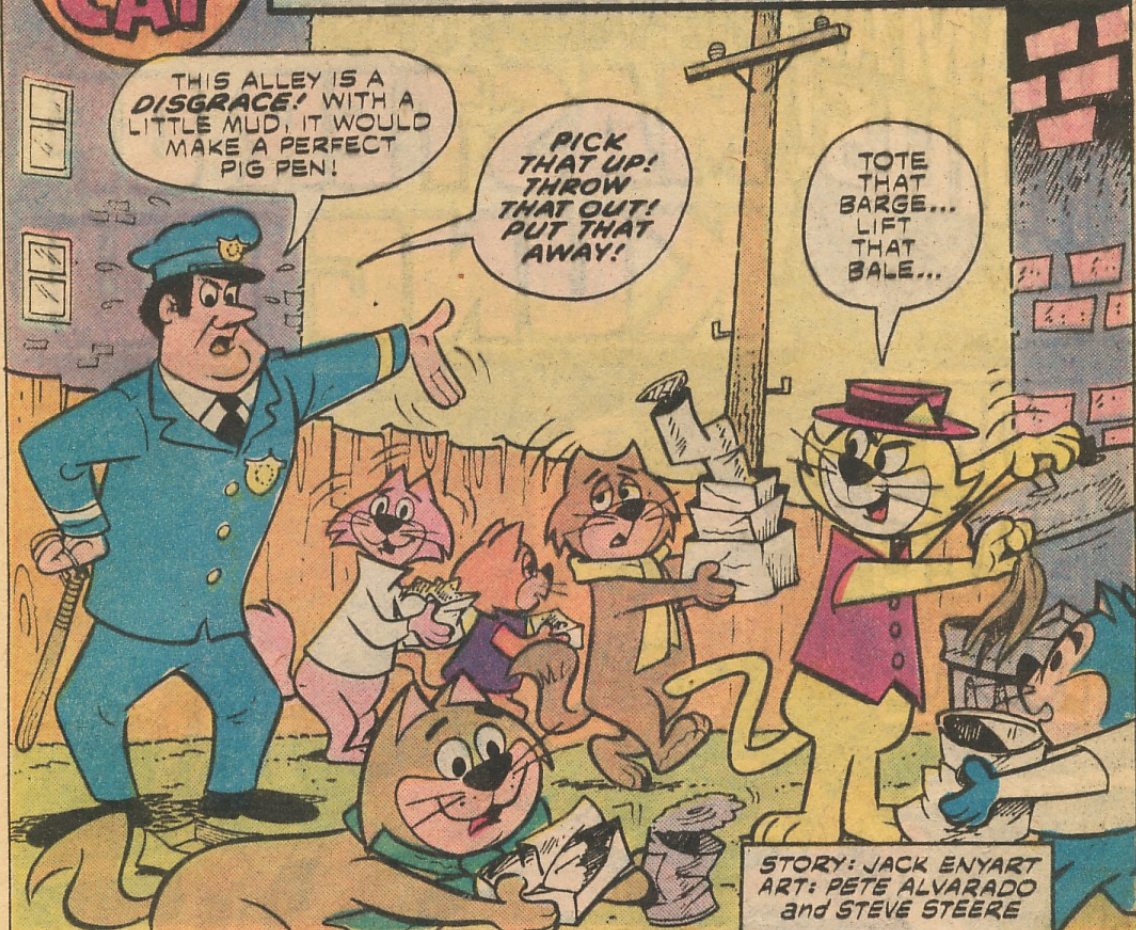




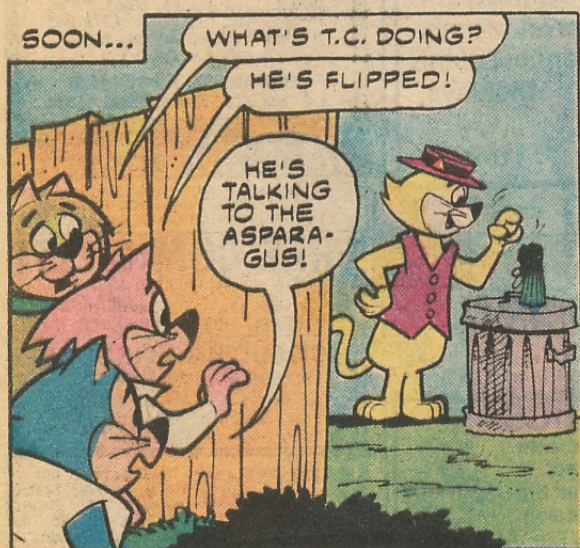
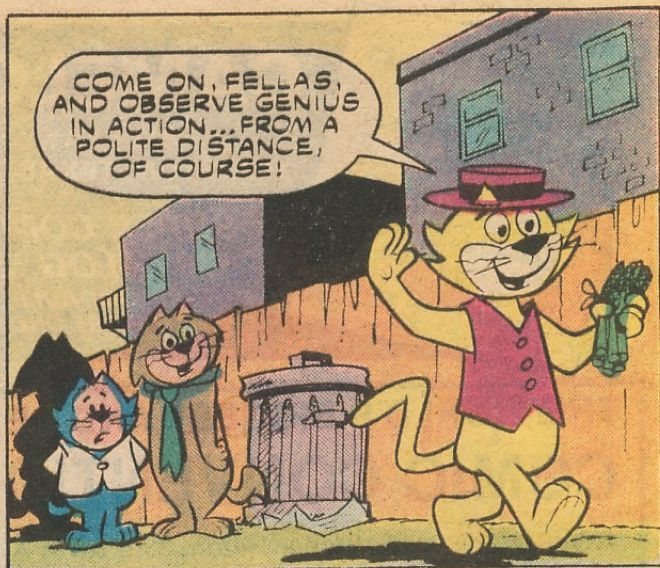
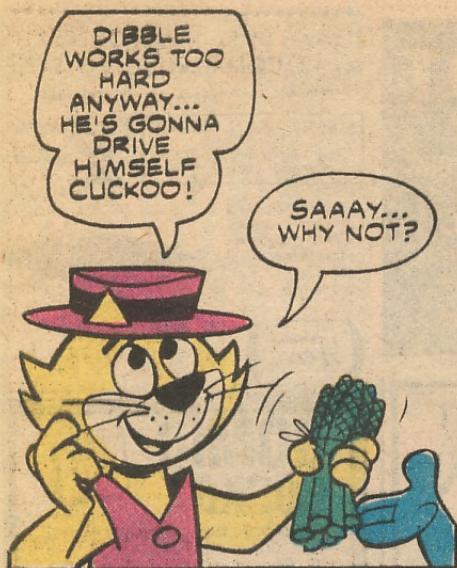




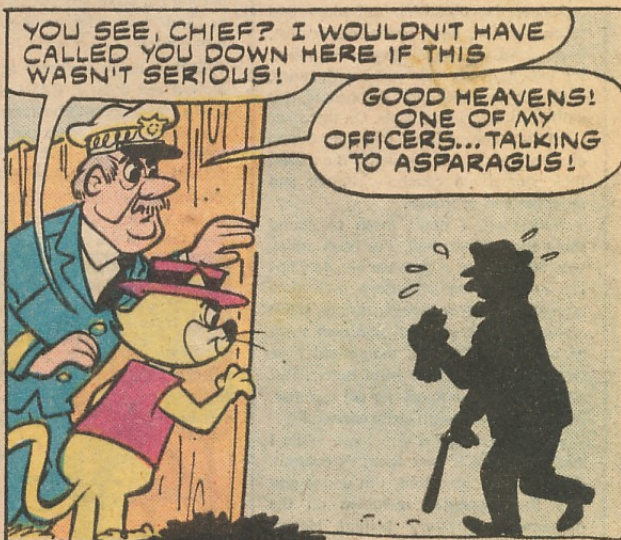
# ASPARAGUS ALLEY













# BULLPEN BULLETINS

## STAN'S SOAPBOX

Okay, here it is. For once I remembered what I promised to write about last issue! Here's where you get a serious opinion as to the real difference in editorial approach between our competitors and Marvel. There have been more letters asking me to discuss this subject than any other (and I'd hate to find out that they're all from the compish 'cause they wanna know how we do it)!

Basically, it seems to me that we write about people while they write about things. We're concerned with the psychological problems and urges that motivate our characters, while the other company prefers to dwell on what happened, how did it happen, and how do we catch the bad guy? Perhaps another way of saying it is, we write for the older reader, for those who are interested in true-to-life dialogue, in absorbing sub-plots and secondary story lines, and in provocative, imaginative themes to boggle the mind. We like to flavor our yarns with satire, with offbeat philosophical concepts, and with controversial subjects. On the other hand, our competitors' mags are aimed at a younger market, which is the reason their stories are generally simpler and more basic in approach.

Now then, I don't mean to sound smug and self-satisfied. I've been telling you the type of stories we aim for, but I'm not claiming a bulls-eye each time around. As all true believers know, we've certainly come up with our own share of clinkers, of stories that could have been and should have been better. But when we manage to get our act together, we sure come up with some winners!

And now I'll turn you loose while I start to research next month's column. As previously promised, I'm gonna give you the top-secret lowdown on the monumental mystery behind Honest Irving Forbush! Is he man or myth? Is he talent or turkey? Is he bigger than a breadbox? All this and more shall be fearlessly revealed when we meet again next issue! Till then, remember—audentes fortuna juvat!

Excelsior!

*Stan*

ITEM! It was one of those days—a desperately late SPIDER-WOMAN cover was lost, the stat machine was broken, the water pipes were frozen (in August, yet!) and the paychecks were late. In fact, things were so bad that editor ROGER (Stern) STERN was seen standing on the 6th story window ledge, reading his last will and testament aloud. Just after he had bequeathed away his INCREDIBLE HULK t-shirt to assistant editor Masterful MARK GRUENWALD, the news came that once again, Mighty MARVEL COMICS had captured the lion's share of the prestigious EAGLE AWARDS, British fandom's highest honor. Among the winners were X-MEN, for best team and favorite

dramatic series; SAVAGE SWORD OF CONAN, for favorite Black-and-White magazine; HOWARD THE DUCK, for favorite humor series; JOHN CARTER, WARLORD OF MARS, for favorite new series; AVENGERS ANNUAL #7, "The Final Threat", for favorite single-issue story; and (oddly enough) that same story, and its sequel in MARVEL TWO-IN-ONE ANNUAL #2, "Death Watch", for favorite continued story. Also honored were Timorous TERRY AUSTIN, as favorite inker; Thanos, as favorite villain; Pip the Troll, as favorite supporting character; and The Silver Surfer, as character most worthy of his own feature. That delightful news perked up just about everyone around the office, especially Roger Stern, proud editor of both JOHN CARTER and X-MEN. Good ol' Rog stepped down off the window sill and headed for his desk, happy as a clam! Mark was somewhat disappointed, however, at not getting his promised t-shirt, but we'll all chip in and buy him one—if the paychecks ever come!

ITEM! A quick welcome actually, for newly arrived ace colorist CARL (The Gaff) GAFORD and soon-to-be renowned inker Able AL GORDON! Check out their accomplishments in MARVEL PREMIERE #46, featuring Man-Wolf, and SPIDER-WOMAN #11, featuring the villainy of Brother Grimm, and then give us the verdict—should we keep these guys, or feed them to the alligators?



ITEM! A couple of years back a trio of talented gentlemen named Doug Moench, Paul Gulacy, and Dan Adkins combined their skills to bring the MASTER OF KUNG FU series to a breathtaking pinnacle of achievement in comics art. When, finally, circumstances separated this award-winning team, it seemed that things would never be quite right with Shang-Chi again. For a while, each succeeding issue brought new problems, artist and inker changes, natural disasters, plagues of locusts, and all the accompanying schedule ills which disturb the delicate balance of yin and yang necessary to produce Timeless Masterpieces. Undaunted, however, mighty Marvel pressed on, and, at long last recruited Miraculous MIKE ZECK, penciler, and Brash BRUCE PATTERSON, inker, to join Devil-May-Care DOUG MOENCH, writer, as regulars on MOKF. As each new issue rolls in from these talented and dedicated gentlemen, the feeling grows among those of us at 575 Madison that we are witnessing the evolution of a series destined to rival—nay,

surpass the classics of yesteryear. We could try to describe the way Mike's dynamic-yet-subtle penciling is complemented perfectly by Bruce's clean, bold, striking inkline, or how well the sheer lyrical power of the art blends with both Doug's oft-acclaimed scripting and Shang-Chi's unique personality, but we won't. Instead, we simply defy Marveldom Assembled to read issue #73 of MOKF, now on sale, which chronicles Shang-Chi's return to dreaded Mordillo's Island! You'll see!

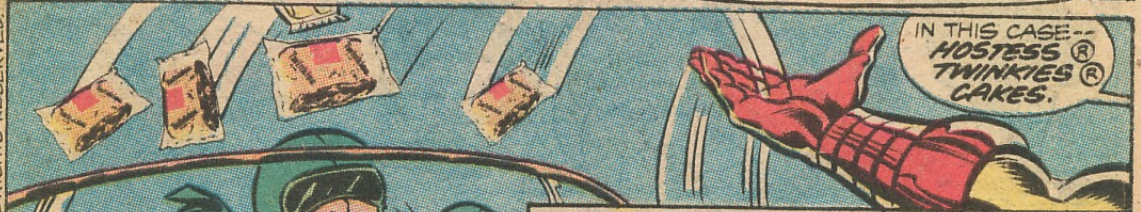
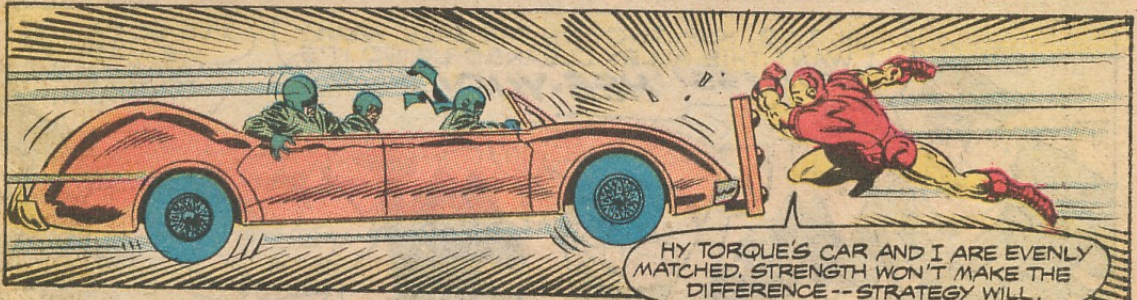
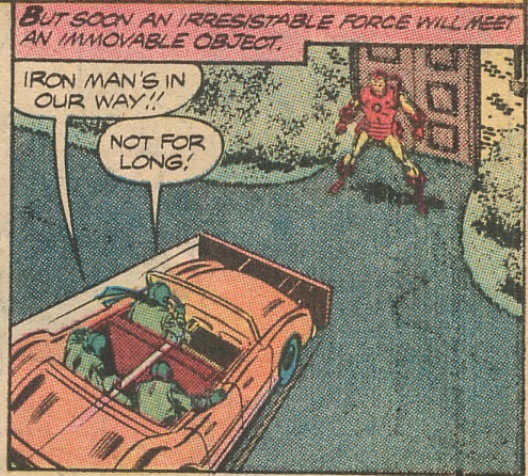
ITEM! Gigantic Editor-in-Chief JIM SHOOTER answered the phone the other day, and who should be on the line but JOHN BELUSHI, star of stage, screen and NBC's comedy hit, SATURDAY NIGHT LIVE! Ever calm under pressure, Jim smoothly said, "Hey, John, you're fine. How am I?" But Jaunty John understood anyway, and proceeded to congratulate the Marvel crew for our creative efforts on MARVEL TEAM-UP #74, which featured Mr. Belushi and the other wild and crazy members of the Not-Ready-For-Prime-Time Players (shame on you if you missed it!). Later, John stopped by the hallowed halls to meet all the awestruck armadillos, especially Chris Claremont, Bob Hall, Dave Cockrum, and Marie Severin, who crafted the issue in question; and to invite us to the Opening Night party for his new movie, Animal House. It was an honor, a pleasure, and a night to remember for us Bullpeners. By the way, be sure to see the flick, it's the cat's pajamas!

ITEM! So many great things are happening we can't begin to cover them all, but pay attention and we'll try to zip through some of them quickly. First, be sure to catch SPIDER-WOMAN #27 which showcases the penciling of one of the most rapidly rising stars this industry has ever seen, namely FRANK MILLER. Lanky Frank's portrayal of the web-slinger's characteristic spider-like movement as he traverses the rooftops is sure to become a standard for spider-artists. And wait'll you see what he does with a certain Fearless guest-star! After that, check out MS. MARVEL #22 and get in on the ground floor of what promises to be a super series of issues drawn by Meticulous MIKE VOSBURG. And, you'd be well advised to seek out current issues of both THE HULK and CAPTAIN AMERICA, between the pages of which rage the most memorable crossover of recent history. And as if that weren't enough, HOWARD THE DUCK is alive and well, and don't let anyone tell you different. Get down to your newsstand now, and you won't miss out! Okay? Okay!



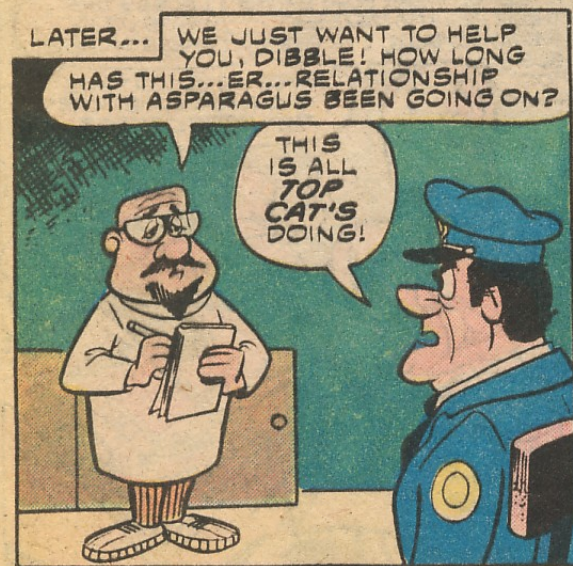
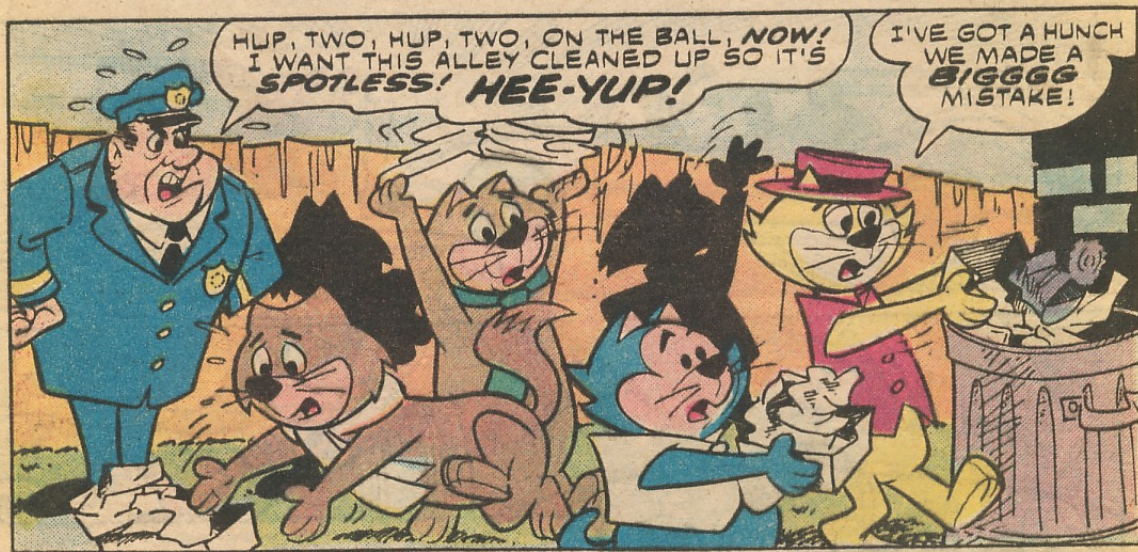
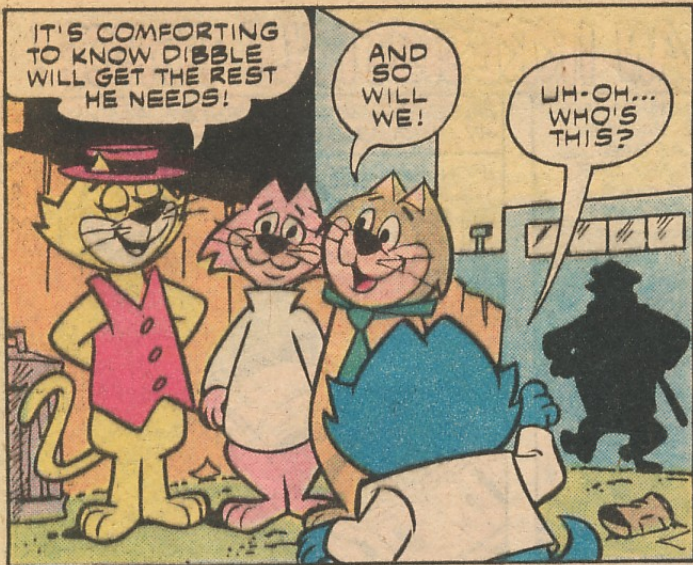


# IRON MAN™ in AN IRRESISTIBLE FORCE!

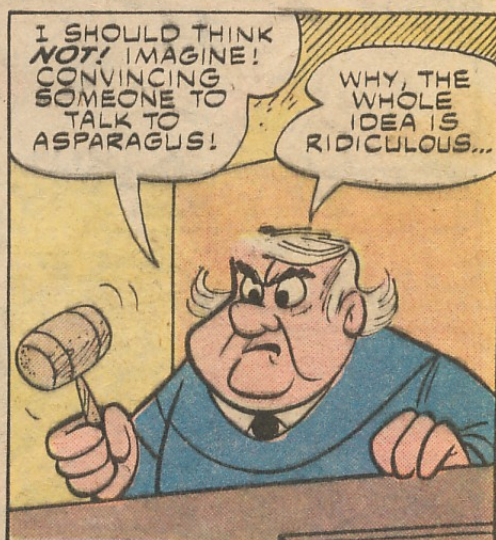
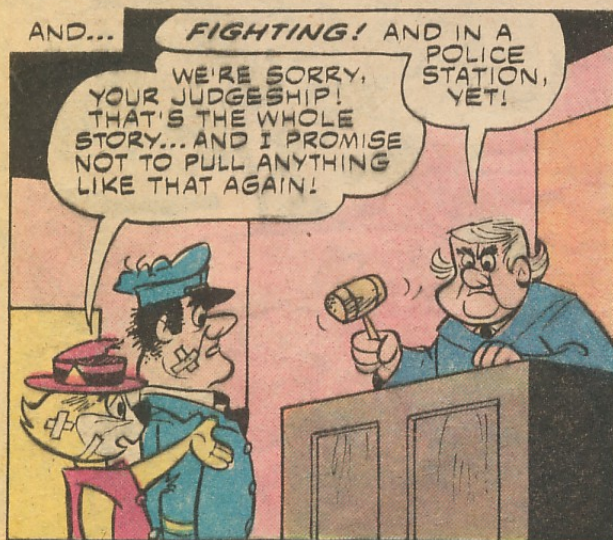


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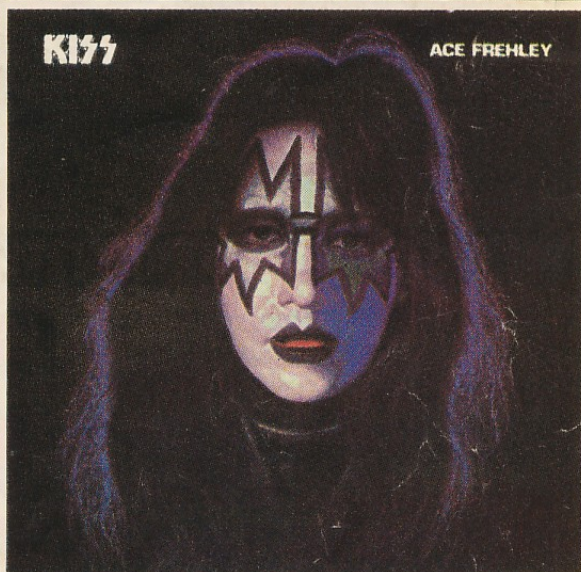
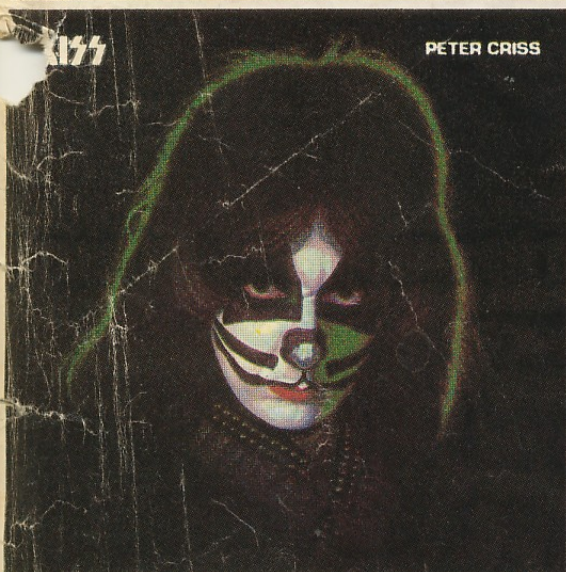
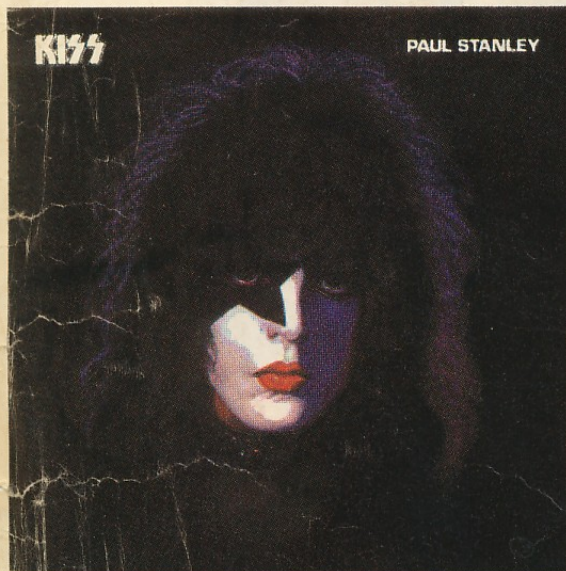






# KISS

## A MILESTONE





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Piston motion  
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Two speed  
transmission

Working  
engine  
gears

Shock  
absorber

Crown gear  
turns rear  
axle

Adjustable  
reclining  
seats

Universal  
joint

Soft-tread  
rubber  
tires

Rack &  
Pinion  
steering  
system

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